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with books bound in cloth, he must needs have them bound in leather, and the best authors are represented in ranges of volumes whose bindings are harmonious in style and color. The amount of tooling and lettering bestowed upon these volumes is something immense, and having arranged his library in this luxurious manner, he puts the finishing touch upon his books by affixing to the inner cover of each a book plate bearing his name and armorial blazonry.

It is a pretty device, that ought to be more largely followed in the United States than it has been.

TO make paper lamp shades composed of three distinct colors one above another, the crimped papers should be obtained in three well assorted tints. They are to be bought, made expressly for

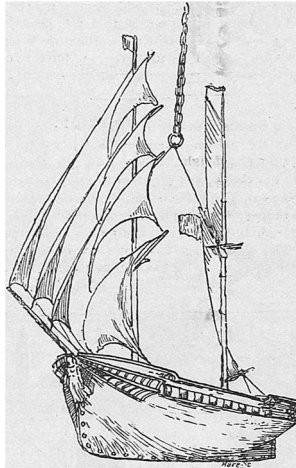


PEN DRAWING FOR BOOK ILLUSTRATION.

lamp shades, in one circular length. They are best arranged on the wire placed over the lamp. It minimizes the trouble of stretching upwards to place the lamp on a milking stool. Slip the paper over, draw it together at the top, leaving a good heading, and then tie it loosely with string round the wire, by which means you can regulate the fullness carefully till it is equal all round, and then tighten the string. In the same way place the two other papers separately over. The lowest paper is then bent under about two inches above the edge, the next is formed into a couple of waves, and the upper one drawn up in waves above, so that it makes about five vandykes all round. The paper remains as you press it, and the result is a pretty, most graceful shade.

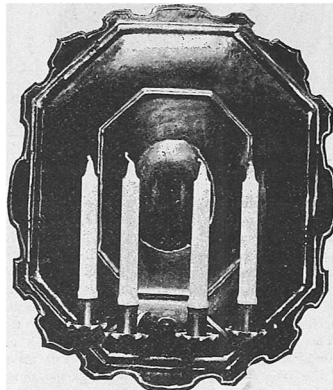
REPOUSSE WORK.

WE have already given in the pages of THE DECORATOR AND FURNISHER a detailed description of the actual processes for creating designs in repousse metal work, so that it is unnecessary for us at present to enlarge upon the subject. It may be worth repeating that the modern repousse worker usually beds his metal in pitch. But if the worker has preference for any other method of work, which gives good results, he should be strictly upheld in using such means. So that whether the work is done by bedding the metal in pitch, or wood, or other material, the metal being bedded on one of



SHIP IN BEATEN COPPER.

these, the design is wrought, working as we must from the back. The technique is simplicity itself, as it can be learned in a few moments, although it takes years to become a skillful workman. He will find that certain tools or shaped mallets will give a pleasing result, or that these points are worked in copper and that the effect is rich and sumptuous and takes a high polish. He finds that a small pattern sharply traced on the other side looks insignifi-



A SCONCE IN REPOUSSE WORK. DESIGNED AND EXECUTED BY NELSON DAWSON.

cant, and that such waste of labor should be avoided.

We present a design of a ship in beaten copper, and a sconce also in copper repousse work. These can be easily executed by an amateur, and will form most delightful bits of beaten work.

DINING-ROOM FURNITURE.

In the selection of colors, wall and floor coverings, hangings and drapery must tie together and the whole be adapted to set off the furniture and pictures. Blue should never be used in any quantity; it is too absorbing; dead white and grays are cold and cheerless, two things always to be avoided in color effects. One or two upholstered pieces may be needed in a parlor, but in a minimum of space hard woods are not unsatisfactory. Dining-room furniture should be dark, though not necessarily gloomy. Natural oak is very ugly. If used it should be stained a trifle. Natural mahogany, on the contrary, is very beautiful.

The table is a matter of choice; while the round table is admirable, it is not economical; the seating capacity is less, hence more room is needed than for a square one. Dining chairs were never more comfortable, and there is no excuse for any other sort. We dine after the affairs of the day; we are bodily and mentally tired, and for physical economy the chair should be restful, the table inviting, the room pleasing. The carver must and should have an arm chair; he needs definite support after the exertion, proportional to the size of the family. It is a compliment to the wife's dignity to provide one more arm chair, although she may or may not use it. In



BELL PULL, MODELED IN GESSO.

an ordinary dining-room arm chairs take up too much room.

High-back chairs are objectionable from the window and the waiter's view; they are hard to get about, they obstruct daylight and throw gloomy shadows under gaslight. High-top sideboards are not used any more for similar reasons. There is a fancy for the Hepplewhite, that is a low buffet without any top at all, that prevailed a century ago. Over these table-like sideboards a picture or a collection of plates may be hung with good effect. A cabinet for china is a delightful adjunct to the dining-room furniture.

FIVE ARTISTIC STENCIL DESIGNS FOR FRIEZE DECORATION.

By A. ASHMUN KELLY.

IT is quite possible for the amateur to do very creditable work with stencil designs, provided he is careful and neat, and it is with this thought in mind that we herewith present for his use five excellent and highly artistic designs for a frieze decoration, copied from work executed by Mr. W. D. Althison, at the Hoxton House Asylum, in England. The decoration, which, it will be observed,

THE DECORATOR AND FURNISHER.

is an aquatic design, is said by the *London Illustrated Carpenter and Builder* to have been particularly appropriate to the position in which it was placed. With the proper color treatment it ought to present a very striking effect. As a ground we might suggest a green sage, somewhat dull, with ornamentation in a lighter sage, two shades of ochre, with touches of dull white on the green and medium yellow on the ochres. When dry, and before the touches of white and yellow are put on, a fine effect may be had by going over the work with the same stencil and using a glazing color, suited to the purpose. This glaze may be a solid color like sienna, umber, indigo blue, etc., put on as a wash. After this touch up with light colors and trace entire outline of main features of design with some dark color, using a fine camel's hair brush. Other features of the ornamentation not outlined with this dark color may be touched up with white and yellow.

AN AQUATIC EFFECT IN SILVER AND GRAY.

An original and quite agreeable water effect might be obtained by painting the entire wall a bluish green, and stencilling one of these designs in greenish gray and silver, continuing the water lines, observed at bottom of stencil, down to the surface.



These lines can be cut on wide manilla paper, using the same stencil for the silver and greenish gray by going over it twice, or by having two stencils of approximate but yet different pattern, using one for each color. The pattern might show the short horizontal lines wide apart at bottom of frieze, and closer together as they approached the surface. The coloring on the wall might also be made denser at the bottom than the top, giving a deep sea effect. Of course, the scheme must not be too realistic, but be merely suggestive and conventional.



SEVERAL COLOR SUGGESTIONS.

A medium robin's egg blue ground would indicate for the ornamentation a deep shade of the same color, with bluish green, gray and silver. A pale green ground, pink, gold, silver and copper ornamentation. A deep red ground, old gold, deep buff, ecru and gold. Olives and golden brown would also answer with this ground, touched up with gold. A light sea green ground would call for dull yellow, silver and light greenish cream. A light robin's egg blue ground, cream, silver and gold ornamentation. Peacock blue ground, yellow, gray and gold. Orange yellow ground, lemon yellow, deep orange and gold. Old blue ground, light and dark buffs. *Café au lait* ground, ecru, copper and gold.

Such are a few of the color combinations to be suggested for stencilling the designs herewith presented. They may be stencilled in oil color, water color, or paper foundations, and will look well in any of these materials, depending upon how the work is done, for there are several ways of doing it.

HOW TO PAINT IN THE PATTERN.

Designs may be stencilled on plain felt paper in flat colors. Water color, known as distemper, should be used for this purpose. A very handsome effect can be obtained on a glossy oil paint surface by stencilling in with a flat or turpentine color, which



causes the pattern to appear as if raised above the surrounding surface. An entire wall done this way is something to delight the amateur eye and fancy. The paint should be quite thick, and should be dabbed or pounced on. The brush should in all cases be well charged with color, taking care to get

on a surface that is not quite dead flat, and does not make a clear, full outline or pattern. Use the size sparingly, getting only a thin film on. Make a quantity of the size, as it will keep, and the trouble is the same with a small lot as with a large. Bronze powders may be dusted on the fresh paint.

PREPARING THE STENCILS.

Manilla paper, varnished after the pattern has been cut out, is the kind to use for ordinary work. The varnish prevents the paint from soaking into it, and renders it possible to wash the paper stencil off when done with. For very fine work use the "tracing cloth" that architects use. Place the paper or cloth on glass and cut out the design with a sharp knife. If not desirable to leave in the stencil breaks on the wall, unite them by painting them with a suitable brush. Stencil work looks best when some handwork is added, and where considerable of this is done the effect is very similar to entire handwork.

TABLE OF COLOR SCHEMES.

CEILING.	WALLS.	GROUND FOR FRIEZE.	ORNAMENTATION.
Bluish gray.	Bluish green.	Grayish blue, green.	Greenish gray, silver.
Pale gray.	Robin's egg blue.	Medium robin's egg blue.	Deep robin's egg blue, bluish green, gray and silver.
Old rose.	Crushed strawberry.	Pale green.	Pink, gold, copper, silver.
Light cream.	Mulberry red.	Deep red.	Old gold, ecru, deep buff, gold.
Light cream.	Mulberry red.	Deep red.	Gold, olives and golden brown.
Sea green.	Greenish cream.	Light sea green.	Dull yellow, silver, light greenish cream.
Light cream.	Cream.	Light robin's egg blue.	Cream, silver, gold.
Very light cream.	Robin's egg blue.	Peacock blue.	Yellows, gray, gold.
Light lemon yellow.	Lemon yellow.	Orange yellow.	Lemon yellow, deep orange, gold.
Light dull buff.	Old red.	Old blue.	Light and dark buffs.
Light ecru.	Café au lait.	Café au lait.	Ecru, copper, gold.
Light olive.	Pompeian red.	Deep red.	Olives, old gold, reds, dull blues.
Ecru.	Old gold.	Deep red.	Old gold, gold, olives.
Buff.	Dull green sage.	Green sage.	Light sage, ochres, dull white, medium yellow.

iron to take off the most of the long pile off the material.

PREPARING A GOLD SIZE.

For gilding, a size is needed. This is made with chrome yellow and slow drying varnish. Try this over night, and if too quick, put in some sweet oil. Should the size fail to adhere perfectly to the surface, add more varnish. It sometimes "crawls up"



STENCIL DESIGNS FOR FRIEZE DECORATION. BY W. D. AITCHISON.